



**INDIANS'S OBSESSION FOR FREEDOM DEPICTED IN
SALEEM SINAI'S LIFE IN SALMAN RUSHDIE'S
*MIDNIGHT'S CHILDREN***

A THESIS

**In Partial Fulfillment of the Requirements for
The Bachelor Degree Majoring Literature in English Department
Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled India's Obsession for Freedom Depicted in Saleem Sinai's Life in Salman Rushdie's *Midnight's Children* by herself and without taking any results from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer also ascertains that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, 22 November 2017

DhianiProbhosiwi

MOTTO AND DEDICATION

“Hidup sungguhsangat sederhana. Yang hebat-hebat hanya tafsirannya.”

Pramoedya Ananta Toer

To the interpreters of life

APPROVAL

INDIA'S OBSESSION FOR FREEDOM DEPICTED IN SALEEM SINAI'S LIFE IN SALMAN RUSHDIE'S MIDNIGHT'S CHILDREN

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I realize that this thesis is still far from perfect. Therefore, I will be glad to receive any constructive criticism and suggestion to make this thesis better. I expect that this thesis will be useful for the readers.

Semarang, 22 November 2017

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ABSTRAK

Penulis menganalisis novel dari Salman Rushdie yang berjudul Midnight's Children. Tujuan dari penulisan adalah untuk menganalisis unsur-unsur intrinsik dan ekstrinsik yang ada dalam novel. Tokoh, latar, alusi, dan simbol merupakan unsur intrinsik yang dianalisis. Penulis menggunakan pendekatan Poskolonial dengan menggunakan konsep dari Homi Bhabha, yaitu Hybridity dan Mimicry, serta teori yang dicetuskan oleh Franz Roh, yaitu Magical Realism. Metode yang digunakan dalam tulisan ini adalah penelitian pustaka. Analisis dalam tulisan ini menunjukkan bahwa deklarasi kemerdekaan dari suatu negara bekas jajahan bukanlah akhir dari perjuangan, melainkan suatu awal bagi perjuangan yang baru untuk meraih kebebasan. Perjuangan yang baru ini merupakan tantangan yang muncul dari dalam negeri, yang berupa bayang-bayang dari negara penjajah dan keberagaman yang menimbulkan perpecahan.

Kata kunci: hibriditas, mimikri, magical realism, kebebasan

ABSTRACT

The writer analyzes the novel of Salman Rushdie's *Midnight's Children*. The objective of the writing is to analyze the intrinsic and extrinsic aspects within the novel. Characters, settings, allusion and symbols are intrinsic elements that are analyzed. The writer uses Postcolonial approach by using Homi Bhabha's concepts of Hybridity and Mimicry, and a theory that is first stated by Franz Roh Magical Realism. The method used in this study is library research. The analysis in this writing shows that the Declaration of Independence of a country is not the end of a struggle, but it is the beginning of a new struggle for freedom. The new struggle is a challenge that comes from inside the country, which are the shadow of the former colonizer and the diversity that leads to schism.

Keywords: hybridity, mimicry, magical realism, freedom

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Based on Oxford Learner's Pocket Dictionary (2008:100), country is "area of land that forms a politically independent unit". The inhabitants of a country could be several ethnic groups that are united under the same rule. Those groups of people gather and share a land, separated by some political geography. There are 7 continents and more than 190 countries in the world, and each one of them possesses its own characteristics that are different from one another.

The differences among the ethnic groups and tribes within a country often lead to different ideas and often give rise to ethnocentrism. Ken Berger (2006) from Indiana University Indianapolis says that

"Ethnocentrism" is a commonly used word in circles where ethnicity, inter-ethnic relations, and similar social issues are of concern. The usual definition of the term is "thinking one's own group's ways are superior to others" or "judging other groups as inferior to one's own".

From the quotation above it is clear that ethnocentrism often leads every ethnic group to have superiority complex—because one thinks that one own group's ways of life are superior to the others. Thus, while regional ethnic identity comes to the fore, a national identity crisis within a country will occur. Maria Snegovaya (2015) says that "an identity crisis occurs when members of that community become divided over what constitutes their core values."

Beside ethnocentrism, there are several other factors that can lead to an identity crisis. It may be caused by the lack of figures that can be the role models for the people inside a country and the lack of appreciation from the people within a country towards their local cultures. However, tracking back to the history, the intervention of the western country as the colonizer in the past may bring a big contribution to the identity crisis that a colonized country has. The mix between the local culture and the foreign culture that the colonizer brings can lessen the national identity within the colonized country.

Before a colonized country can genuinely reach its national identity, independence is what it needs. Whether the independence is acquired or given by the colonizer, once it becomes independent, this former colonized country's next struggle will finally begin. First, because the people of the former colonized country are used to living under the colonizers' rule, they face freedom as something arduous to realize. It means that the people of the former colonized country is shadowed and trapped by the reign and the legacy of the colonizer. Second, since they are merely obsessed by the idea of freedom, they faced new problems, such as poverty that should be exterminated, different ideas and diversity that should be united and schism that should be avoided.

There is no better way to reveal such problems explained above but literature. Either explicitly or implicitly, many literary works expose the problems faced by the people of the former colonized country. One of the literary works that elaborately

reveals the problems is Salman Rushdie's novel *Midnight's Children*. The novel depicts the situation of India during the postcolonial era which certainly attracts the writer to use it as the object of the research. The reason is that the novel concerns with the problems of magical realism, hybridity and mimicry. Therefore, in order to analyze the various problems above, the writer decides to convey this research under the title of "*Indians's Obsession for Freedom Depicted in Saleem Sinai's Life in Salman Rushdie's Midnight's Children*".

1.2 Research Questions

In this thesis, the writer will present the following research questions:

1. How do the intrinsic elements illustrate the situation of India during the postcolonial era?
2. How is magical realism used to reveal the obsessions of the characters in the novel?
3. How does Saleem's life journey represent India's obsession for freedom?

1.3 Purposes of the Study

Based on the background of the studies and the research questions above, the purposes of the studies are as follows:

1. To analyze the situation of India in postcolonial era through the intrinsic elements shown in the novel, which are characters, settings, allusion and symbols;

2. To analyze the obsessions within the characters in the novel through the magical realism;
3. To analyze Saleem's lifejourney that represents India's obsession for freedom.

1.4 Methods of the Study

The writer uses library research to support the analysis. As stated by Mary W. George, library research "involves identifying and locating sources that provide factual information or personal/expert opinion on a research question; necessary component of every other research method at some point" (2008:6). Therefore, to collect the data and to gather the significant information, the writer uses books and article from internet sources.

To analyze Indians's obsession for freedom during the postcolonial era, allusion and symbols play important roles in this thesis as the intrinsic elements. To explain the extrinsic elements, the writer uses postcolonial theory as the approach of the study. Postcolonialism is a term that is used to learn the events and impacts during and after the colonization era. According to Oxford English Dictionary as cited in (Loomba, 2005: 7), colonialism is

a settlement in a new country ... a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up.

Postcolonialism refers to an approach to literary works which expose the settings after the colonization from the colonized point of view.

1.5 Organization of the Thesis

CHAPTER I INTRODUCTION

This chapter consists of five sub-chapters. They are background of the study, research problems, objectives of the study, methods of the study, and organization of the study.

CHAPTER II BIOGRAPHY OF THE AUTHOR AND SYNOPSIS OF THE NOVEL

The writer gives a short biography of Salman Rushdie and his work's summary of *Midnight's Children*.

CHAPTER III THEORETICAL FRAMEWORK

In this chapter, the writer explains the theories that are used in this study. The writer will look closely the intrinsic elements by analyzing characters, settings, symbols and allusion. To analyze the extrinsic elements of the novel, the writer uses Postcolonial theory.

CHAPTER IV DISCUSSION

In this chapter the writer explains the finding as incited in the research questions. The explanation will cover the

discussion of the intrinsic and extrinsic elements of the novel.

CHAPTER V

CONCLUSION

This chapter is the result and summary of the previous chapters.

CHAPTER II

BIOGRAPHY OF THE AUTHOR AND SYNOPSIS OF THE NOVEL

2.1 Biography of Salman Rushdie

Salman Rushdie, a British-Indian novelist, was born on June, 19th 1947 in Bombay (Mumbai), India. He is the son of a businessman and a school teacher. Rushdie went to a Bombay private school and The Rugby School, a boarding school in Warwickshire, England before reaching his M.A. in history at King's College at the University of Cambridge. He worked as a television writer when he and his family moved to Pakistan in 1964, and in 1970 he returned to England and worked as a copywriter for an advertising agency.

Rushdie is well-known to be a controversial writer. His 1988's novel, *The Satanic Verses* led him to hide for several years because of the indictment of libeling against Islam. His other books are *Gravitas* (1975), *Midnight's Children* (1981), *Shame* (1983), etc. His *Midnight's Children* was awarded Best of the Bookers in 1993 and 2008. While his *Shame* won the French literary prize, *Prix du Meilleur Livre Etranger*, and was shortlisted for the Booker Prize.

Gaining prestigious awards, including PEN/Printer Prize in 2014, Rushdie's books have been translated into more than 40 languages. In 2007 he was knighted by Queen Elizabeth II.

2.2 The Synopsis of *Midnight's Children*

The story is narrated by Saleem Sinai, the main character of the novel. Saleem is told to be an Indian guy who was born at the exact time of the Independence of India, August, 15th 1947 at 00.00 a.m. Saleem, who is supposed to live in a poor family is switched at birth with Shiva, who is supposed to live in a prosperous family. The thing is done by Mary Pereira, who does it with the motive of giving a prosperous life to the poor baby, so that she will gain love from her lover, who is a Communist.

Saleem and his rich family live in an elite estate that used to be owned by a British man, named William Methwold. They live as modern Indian people that adopt many of western lifestyle in their everyday life.

Saleem and the other 1000 children who was born at the date of India's Independence during 00.00-.1.00 a.m. are gifted. They have special powers, and Saleem's are telepathy and the ability to smell the things that people cannot, including feelings. With his telepathy power, Saleem gathers 581 out of 1001 children who managed to survive that were born on India's Independence. He names the children Midnight's Children, and he holds a conference every evening at around 00.00 until 01.00 a.m., named Midnight's Children Conference (M.C.C.).

During the conference, the discussion about purposes and meaning for their superpowers to the country is always held. However, the discussions will lead to nothing. Beside Saleem, there are two characters that are significant inside the forum,

they are Shiva and Parvati. Saleem and Shiva are the ones who have the strongest superpowers amongst the other members, for they were born at 00.00 o'clock. Thus, within the forum, Saleem and Shiva always fight for power. Parvati shows up to be always on Saleem's side, and she appears to have faith on Saleem.

There are two times that Saleem cannot hold Midnight's Children Conference. The first one is when he has to move to Pakistan for four years, and the other reason is when he loses his telepathy power and replaced by the superpower to smell. Therefore, Saleem loses his communication with the Midnight's Children. When they become adults, Shiva, who was a poor child is now told to be a rich military army who fights for India. With his superpower, which locates in his knees, he kills a lot of enemies and becomes the hero of India.

After a long time, Saleem is finally met with the Midnight's Children again when they have to be sterilized and drained from their superpowers. This thing is done by Indira Gandhi, the Prime Minister of India at the time who thinks that the existence of Midnight's Children can be a threat for the country.

CHAPTER III

THEORETICAL FRAMEWORK

This chapter is divided into two parts. The first part is the discussion of the intrinsic elements of the novel. The explanation of the intrinsic elements will be focused on the discussion of character, setting, allusion and symbol. The second part is the discussion of the extrinsic elements that are used to analyze the novel. The discussion on extrinsic elements contain the explanation of Postcolonial theory, which covers the concept of Magical Realism, Hybridity and Mimicry.

3.1 Intrinsic Elements

The writer analyzes several intrinsic elements that are essential in the novel. They are characters, settings, allusion, and symbols.

3.1.1 Character

Character can be defined as a representation of an imaginative creature—commonly it is a person, but it could also be an animal, plant, or figure. M.H. Abrams says

The character is the name of a literary genre; it is a short, and usually witty, sketch in prose of a distinctive type of person. ... Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action (1999:32-33).

Character is a figure that lives within a story. By saying the dialogue and doing the action within the plot, a character will deliver the story, including the moral value to the readers. Characters can be categorized into flat character and round character.

3.1.1.1 Flat Character

Abrams says that

A flat character (also called a type, or "two-dimensional"), Forster says, **is built** around "a single idea or quality" and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence (1999:33).

Therefore, a flat character is described as a character who does not change throughout the story. In other words, the character is described as the one who remains in the same stage of mentality.

3.1.1.2 Round Character

Abrams states that

A round character is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us (1999:33).

In contrast to the flat character, round character is described to have some self-development. This character is depicted as a complex figure. It is described as a character who develops throughout the story. The development of the round

character may be caused by certain events around her/him which will give impact to the course of the plot.

3.1.2 Setting

Setting is a significant aspect within a literary work, for it indicates where, when and how a story occurs. Holman (1985:413) states that

The elements which go to make up a setting are: (1) the actual geographical location, its topography, scenery, and such physical arrangements as the location of the windows and doors in a room; (2) the occupations and daily manner of living of the character; (3) the time or period in which the action takes place, e.g., epoch in history or season of the year; (4) the general environment of the characters, e.g., religious, mental, moral, social, and emotional conditions through which the people in the narrative move.

The behaviour, way of life and even the appearance of a character cannot be separated by where and in what era he/she is described to reside in. These things then will determine how the characters should live their lives. In other words, settings give a big contribution to the plot.

3.1.2.1 Setting of Place

Setting of place is the information of where the story takes place. This component of setting cannot be left behind, as stated in Kuiper (2011:8) that “The entire action of a novel is frequently determined by the locale in which it is set.” It can be the description of some geographical condition, as seen in Salman Rushdie’s *Midnight’s Children*.

I won't deny it: I never forget Karachi for not being Bombay. Set between the desert and bleakly saline creeks whose shores were littered with stunned mangroves, my new city seemed to possess an ugliness which eclipsed even my own... (2008:427).

However, it can also be simply the description of buildings.

Methwold's Estate: four identical houses built in a style befitting their original residents (conquerors; houses! Roman mansions; three-storey homes of gods standing on a two-storey Olympus, a stunted Kailash!)—large, durable mansions with red gabled roofs and turret towers in each corner, ... (2008:125).

3.1.2.2 Setting of Time

Taylor says that

Historical time (past, present or future) is very effective for certain narratives and an accurate geographical location advisable, but it is also possible to set a fiction in some vague undetermined time, omitting historical references altogether in order to achieve a sense of timelessness and universality (1981:69).

In what time a story occurs also plays a big role to form the plot of the story. The time could be in a form of era, such as Victorian Era, World War II and Stone Age. However, it can just simply perform the time of a day, such as “in the afternoon” or “at 9 a.m.”. One example can be seen in Salman Rushdie's *Midnight's Children*, “I was born in Doctor Narlikar's Nursing Home on August 15th, 1947.” (2008:3)

3.1.3 Allusion

M.H. Abrams (1999:9) says that “allusion is a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage.” One example can be seen in Salman Rushdie’s *Midnight’s Children*. The character Shiva may refer to the God in Hindu mythology, who is the destroyer and transformer within the Trimurti.

3.1.4 Symbol

Chris Baldick states that

The term symbolism refers to the use of symbols, or to a set of related symbols; however, it is also the name given to an important movement in late 19th-century and early 20th-century poetry...One of the important features of *ROMANTICISM and succeeding phases of Western literature was a much more pronounced reliance upon enigmatic symbolism in both poetry and prose fiction, sometimes involving obscure private codes of meaning... (2001:252).

Symbols can be displayed in words, and things, such as boxes and tables. In literary works, symbols can be reminiscent illustrations in the form of words alluding to real things and deeds that hide deeper meaning related to them, such as flower, sea, sky and eagle that are often applied to some literary works as symbols.

One example of a symbol can be seen in Salman Rushdie’s *Midnight’s Children*. In this novel, a perforated sheet is mentioned. This sheet is used to cover the body of a character named Naseem when she is ill and about to be checked by a doctor named Aadam Aziz. Aziz is not allowed to see Naseem as a whole. He is only allowed to see her piece by piece, and thus that is the way he is in love with her—

piece by piece. This is what happens to their relationship in the future—they never really love each other as a whole, as symbolized by the perforated sheet. This kind of love is also what happens to Aziz's offspring.

3.2 Extrinsic Elements

To analyze the extrinsic elements, the writer uses postcolonial theory which covers the concept of Magical Realism, Hybridity and Mimicry.

3.2.1 Postcolonial Theory

Bill Ashcroft, Garret Griffiths and Helen Tiffin (2007:168) states that Postcolonialism is a term that can be used to describe the colonization's impacts related to cultures and the people. To understand more about postcolonial, the study of colonialism cannot be left behind. According to *Oxford English Dictionary* in (Loomba, 2005: 7), colonialism is

a settlement in a new country ... a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up.

In other words, colonialism can be defined as the domination of lands or nations by other nations.

It can be deduced that postcolonial theory is an approach to literary works that reveal the events and impacts of colonization. The literary works are commonly written by the colonizer's side, containing the colonized point of view.

3.2.1.1 Magical Realism

The term magical realism can be described as a style of narrative writing that merges two different realms—the realistic and the magical realms—within its plot. As stated by Wendy B. Faris, "very briefly defined, magical realism combines realism and the fantastic so that the marvelous seems to grow organically within the ordinary, blurring the distinction between them" (2004:I).

Wendy B. Faris states

Furthermore, that combination of realistic and fantastical narrative, together with the inclusion of different cultural traditions, means that magical realism reflects, in both its narrative mode and its cultural environment, the hybrid nature of much postcolonial society (2004:I).

Magical realism is often used in postcolonial narrative because it can be said as the reflection of the condition and the situation during the postcolonial era. During that time, two or more cultures and traditions are merged. Thus, it is similar to the concept of magical realism that merges two different realms.

There are five primary characteristics of magical realism:

1. The irreducible elements

What is meant by this characteristic is that magical realism shows an extraordinary (magical) event that happens in the real world. It is often considered as something

that is illogical, for it does not normally happen in our society. However, in a magical realist fiction, the magical event is clearly described as something that truly happens around the real world as the one we live in. Faris states "...a magical event highlights the extraordinary nature of reality" (2004:10).

One example of this characteristic can be seen in Salman Rushdie's *Midnight's Children* when the character Parvati "truly" makes Saleem Sinai become invisible using her magical power.

In this way Parvati-the-witch, who had used her limitless powers to spirit me to safety, escaped discovery; and also because, as I later discovered, the ghetto of the magicians disbelieved, with the absolute certainty of illusionists-by-trade, in the possibility of magic. So Picture Singh told me, with amazement, 'I swear, captain-you were so light in there, like a baby!'-But he never dreamed that my weightlessness had been anything more than a trick (2008:539).

2. The phenomenal world

Wendy B. Faris states

A second characteristic of magical realism is that its descriptions detail a strong presence of the phenomenal world. This is the realism in magical realism, distinguishing it from much fantasy and allegory. ...Realistic descriptions create a fictional world that resembles the one we live in, often by extensive use of detail (2004:14).

This characteristic shows that a magical realist fiction gives a strong detail of the realistic world. The realistic description will produce the fictional world that is similar to the world we live in. Still, the magical things are not left behind. It is presented as something that truly comes out from the realistic world.

One example can be seen in Salman Rushdie's *Midnight's Children* that takes place in India during the independence era. Living in a "normal" world, Saleem Sinai, the main character of the story, has a superpower to read people's minds and even gather a meeting inside his head with several chosen people. This ability is illogical in the realistic world, but this is what truly happens.

3. Unsettling doubts

This character of magical realism means that the readers will face the confusions and doubts when reading the magical realist fiction because of the illogical things that is served. Faris states "the question of belief is central here...And because belief system differ, clearly some readers in some cultures will hesitate less than others, depending on their beliefs and narrative traditions" (2004:17). This characteristic is closely related to the belief system. Some people in certain part of the world may have a belief system that makes them believe such "illogical" things served in magical realist fiction. Thus, some people may experience less doubt than the others.

Wendy B. Faris states

This is a difficult matter, however, because many variations exist. Hesitation may obscure the irreducible element, which consequently is not always so easily perceived as such. The contemporary Western reader's primary doubt is most often between understanding an event as a character's dream or hallucination and, alternatively, understanding it as a miracle (2004:17).

The reader may interpret the magical event that happens in the magical realist fiction as dream—not a thing that truly happens. Even the text sometimes makes us hesitate

more. The example can be seen in Salman Rushdie's *Midnight's Children*, when a character doubts and gives questions about the magical thing that happens within the plot.

Then Parvati whispered some other words, and, inside the basket of invisibility, I, Saleem Sinai, complete with my loose anonymous garment, vanished instantly into thin air.

"Vanished? How vanished, what vanished?" Padma head jerks up; Padma's eyes stare at me in bewilderment. I shrugging, meely reiterate: Vanished, just like that. Disappeared. Dematerialized. Like a djinn: poof, like so.

...I was in the basket, but also not in the basket...I was tossed with the basket, but also not tossed. Afterwards, Picture Singh said, "No, captain, I couldn't feel your weight." (2008:531).

4. Merging realms

Wendy B. Faris states

The magical realist vision thus exists at the intersection of two worlds, at an imaginary point inside a double-sided mirror that reflects in both directions. Ghosts and texts, or people and words that seem ghostly, inhabit these two-sided mirrors, many times situated between the two worlds of life and death; they enlarge that space of intersection where a number of magically real fictions exist (2004:21-22).

Magical realism merges two realms. The magical world that exists within the realistic world makes the narrator or the character within the magical realist fiction stand "in between". This characteristic means that magical realism obscures the boundaries between the two realms.

5. Disruptions of time, space, and identity

The magical things that happen within the magical realist fiction can sometimes make the time and space work differently from the world where we live in. It is not illogical in magical realist fiction that time passes faster or slower than it is supposed to be. It

is also possible that the weather and climate of certain place within the magical realist fiction works differently from what it is supposed to.

Wendy B. Faris says “The multivocal nature of the narrative and the cultural hybridity that characterize magical realism extends to its characters, which tend toward a radical multiplicity.” (2004:25). With the two different realms that are merged, beside time and space, identity will also be disrupted. For example, in Salman Rushdie’s *Midnight’s Children*, when Saleem Sinai gathers hundreds of children who have various superpowers inside his head to hold a conference, Saleem questions his identity and purpose of having the superpower. Being around those children has dragged him to question who he actually is.

Who what am I? My answer: I am the sum total of everything that went before me, of all I have been seen done, of everything done-to-me. I am everyone everything whose being-in-the-world affected was affected by mine. I am anything that happens after I’ve gone which would not have happened if I had not come. Nor am I particularly exceptional in this matter; each ‘I,’ every one of the now-six-hundred-million-plus of us, contains a similar multitude. I repeat for the last time: to understand me, you’ll have to swallow a world” (2008:535).

3.2.1.2 Hybridity

As stated in Robert J. Young (1994:5-6), the term ‘hybrid’ derived from biological and botanical basis: in Latin America ‘hybrid’ signified the descent of a “tame sow” and sow pig, and therefore, Oxford English Dictionary writes “of human parents of different races, half-breed”. The term ‘hybrid’ was hardly spoken before the nineteenth century, even though OED further explains that several cases of ‘hybrid’

arose in the beginning of the seventeenth century. In the nineteenth century, the term 'hybrid' was there to point out to psychological events; in the twentieth century, it has been revived to define things related to culture. In 1840s, an ethnologist named Prichard also used the term 'hybrid' in relation to the enigma of human fertility. Since the entire matter of his opinion was to disprove that people came from different species, he always indirectly said the word 'hybrid' to define people, choosing the word 'mixed' or 'intermediate' nations. The emergence around 1843-1861, hence, designates the birth of the conviction that there might be a thing called 'human hybrid'.

Robert J. Young (1994:21) says that when it comes to colonialism, hybridity therefore inverts the authority's compositions in colonialism. It defines series of action that the sole notion of colonial power ruins the exploitation of colonial authority by writing and revealing the other's track with the result that it discloses itself as 'double-voiced': The impact of colonial authority can be viewed to be the output of hybridization instead of the loud order of colonialist domination or the quiet suppression of genuine custom.

3.2.1.3 Mimicry

Bill Ashcroft, Garret Griffiths and Helen Tiffin (2007:124-126) states that mimicry is considered necessary in post-colonial study, for it appears to define the conflicting relation of colonizer and colonized. The colonial study suggests the colonized to

‘mimic’ the colonizer through picking up the colonizer’s customs, presumptions, regulations and values, the outcome is not a modest reproduction of the characteristics. Instead, the outcome will be the colonizer’s ‘blurred copy’ that seems to be somewhat menacing. The reason is that mimicry becomes something that is always close to ridicule, for it might emerge to burlesque things it mimics. Thus, mimicry places a fracture within the inevitability of colonial authority, a doubt within its surveillance of the colonized’s manner. Bhabha states

It is from this area between mimicry and mockery, where the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double, that my instances of colonial imitation come. What they all share is discursive process by which the excess or slippage produced by the ambivalence of mimicry almost the same, but not quite... (1994:86).

In any case, the colonized cannot mimic the colonizer as a whole. Therefore, the product of mimicry will not be the same as the original one.